

NE
642
W5R6

UC-NRLF

\$B 121 854

ENGRAVINGS IN MEZZOTINT

BY
SYDNEY ERNEST WILSON

WITH NOTES BY
W. ROBERTS

PUBLISHED BY
VICARS BROTHERS
12 OLD BOND ST., LONDON.W.

AMERICAN AGENTS
ARTHUR ACKERMANN & SON
1 EAST 45TH ST., NEW YORK CITY.

YC 114088

PAULINE FORE MOFFITT
LIBRARY

UNIVERSITY OF CALIFORNIA
GENERAL LIBRARY, BERKELEY



Digitized by the Internet Archive
in 2007 with funding from
Microsoft Corporation

ENGRAVINGS
IN
MEZZOTINT

BY
SYDNEY ERNEST WILSON.

WITH NOTES BY
W. ROBERTS

JOINT AUTHOR OF "GEORGE ROMNEY,"
"JOHN HOPPNER, R.A.," &C., &C.



PUBLISHED BY
MESSRS. VICARS BROTHERS,
12 OLD BOND STREET,
LONDON, W.

AMERICAN AGENTS:
MESSRS. ARTHUR ACKERMANN & SON,
1 EAST 45TH STREET, NEW YORK CITY.

ENGRAVED © PRINTED BY
ALF COOKE, LIMITED,
LEEDS © LONDON

SYDNEY ERNEST WILSON.

THIS eminent mezzotint engraver, was born at Isleworth, Middlesex, in 1869. He was educated at Margate and Hereford. Whilst still a child, he astonished his parents by the wonderful facility with which he drew any natural object that attracted his attention. His father, delighted with this evidence of his son's abnormal artistic endowments, consulted Mr. Henry Graves, the well-known publisher, of Pall Mall, who advised his being apprenticed as an engraver to Mr. A. C. Alais. Not being satisfied with this opinion, he consulted other publishers, and was strongly advised to apprentice his son to Mr. Joseph B. Pratt, then one of the most promising mezzotinters. This was done, and he entered Mr. Pratt's studio at the age of fifteen. After serving his full time, he remained as assistant to Mr. Pratt for seventeen years. This proved a valuable training for the young engraver, as he worked with his master upon the finest plates of the day, and to this must be attributed the full development of the powers which have placed Mr. Wilson in the front rank of his contemporaries.

Wishing, at this period, to work independently, and to assert his personality as an artist, he, for over a year, endeavoured to obtain a commission, but without success. Eventually, as a last resource, he called upon Messrs. Vicars Brothers, of Old Bond Street, who did their best to help him. Not then being publishers themselves, they sent him with strong letters of recommendation to three of the leading publishing firms, but with no result, though two of these firms had previously expressed to Messrs. Vicars their willingness to commission him. Mr. Wilson naturally returned to Messrs. Vicars very disheartened, and they, sympathising with him in his difficulty, gave him a commission to engrave "Lady Hamilton as Nature," after Geo. Romney. When published, this plate was a phenomenal success, the whole issue of proofs in colour being sold in one day to the London trade.

An agreement for a number of years was then arranged with Messrs. Vicars, and for them he has worked exclusively, executing the following fine plates without a single failure :—

"LADY SMYTH AND CHILDREN"	..	<i>Sir J. Reynolds, P.R.A.</i>
"LADY HAMILTON AS A BACCHANTE,"		<i>Do.</i>
"NINA"	<i>J. B. Greuze.</i>
"MRS. CANNING AND CHILD"	<i>Geo. Romney.</i>
"MADAME LE BRUN AND CHILD"		<i>Madame Le Brun.</i>
"MASTER HARE"	<i>Sir J. Reynolds, P.R.A.</i>
"MISS CROKER"	<i>Sir T. Lawrence, P.R.A.</i>
"LADY PEEL"	<i>Do.</i>
"MRS. MUSTERS"	<i>Geo. Romney.</i>
"THE HON'BLE MRS. BERESFORD"		<i>Do.</i>
"THE LADIES WALDEGRAVE"	<i>Sir J. Reynolds, P.R.A.</i>
"LADY HAMILTON AS CIRCE"	<i>Geo. Romney.</i>

Mr. Wilson has exhibited works at the Royal Academy, the New Gallery, the Liverpool Walker Art Gallery, Oldham Corporation Gallery, etc., etc.

He has now in hand the reproduction of some most notable pictures, amongst which may be mentioned: "The Duchess of Devonshire," by Thomas Gainsborough, R.A. (the stolen picture) "Lady Taylor," by Sir Joshua Reynolds, P.R.A.; and "Miranda," by John Hoppner, R.A.

The great feature in the art-publishing world undoubtedly has been the advent of the modern colour proof, which has created a demand which has increased with the supply. This is only to be explained, so far as Messrs. Vicars are concerned, by the very high standard of excellence reached and maintained by Mr. Wilson, whose efforts have brought the most beautiful works of art into the homes of all people of artistic sensibilities.

"LADY HAMILTON AS NATURE."

By George Romney.

For biographical notes of Lady Hamilton see "Lady Hamilton as a Bacchante" by Sir Joshua Reynolds.

This is the first and one of the most beautiful of the many portraits painted of Lady Hamilton by Romney. It is 29 x 24 inches, and was painted in 1782 for C. F. Greville under whose protection Emma Hart (or Lyon) was then living. It was bought at Sir William Hamilton's sale by Mr. Lister Parker, who sold it afterwards for 50 guineas in 1816 or 1818 to Mr. Fawkes of Farnley, whose descendant still has, or had, the receipt. It was exhibited at the British Institution in 1864, at the Old Masters in 1886 and at the Grafton Gallery in 1900, after the last exhibition it was sold by Mr. Fawkes, and found its way into the collection of M. Cronier the Paris sugar-refiner, and from thence into that of Mr. H. C. Frick, of New York, who owns three other fine Romneys, including the beautiful group of the Countess of Warwick and Children.

It was engraved by J. R. Smith in May 1784 and published with the following lines :

"Flush'd by the spirit of the genial year
Her lips blush deeper sweets, the breath of Youth,
The shining moisture swells into her eyes
In brighter glow, her wishing bosom heaves
With palpitations wild."

Another beautiful mezzotint was done by Henry Meyer. A fine open letter proof from this plate realized 470 guineas in 1899.

300 Artist's Proofs — — — at \$24 each.

150 Artist's Proofs printed in colours

published at \$24 each. ALL SOLD.

No other states. PLATE DESTROYED.

"LADY HAMILTON AS NATURE"

By George Romney.

For biographical notes of Lady Hamilton see "Lady Hamilton as a Bacchante" by Sir Joshua Reynolds.

This is the first and one of the most beautiful of the many portraits painted of Lady Hamilton by Romney. It is 29 x 24 inches, and was painted in 1782 for C. F. Greville under whose protection Emma Hart (or Lyon) was then living. It was bought at Sir William Hamilton's sale by Mr. Lister Parker, who sold it afterwards for 50 guineas in 1816 or 1818 to Mr. Fawkes of Farley, whose descendant still has, or had, the receipt. It was exhibited at the British Institution in 1864, at the Old Masters in 1886 and at the Grafton Gallery in 1900, after the last exhibition it was sold by Mr. Fawkes, and found its way into the collection of M. Cronier the Paris sugar-refiner, and from thence into that of Mr. H. C. Frick, of New York, who owns three other fine Romneys, including the beautiful group of the Countess of Warwick and Children.

It was engraved by J. R. Smith in May 1784 and published with the following lines:

"Flush'd by the spirit of the genial year
Her lips blush deeper sweets, the breath of Youth,
The shining moisture swells into her eyes
In brighter glow, her wishing bosom heaves
With palpitations wild."

Another beautiful mezzotint was done by Henry Meyer. A fine open letter proof from this plate realized £70 guineas in

1899.

300 Artists' Proofs — — — at \$24 each.

150 Artists' Proofs printed in colours

published at \$24 each. ALL SOLD.

No other states. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vicars Bros., 72 Old Bond St., London.



Lady Hamilton as "Nature."

"LADY SMYTH & CHILDREN."

By Sir Joshua Reynolds, P.R.A.

Charlotte Sophia, daughter of Sir Francis Blake Delaval, married 20th September, 1776, Sir Robert Smyth, Bart., of Upton, Essex, and M.P. for Colchester; died 4th February, 1823, and buried at Versailles.

Except that one of the two girls in the picture married in Paris in 1803, Lambton, son of the Rev. Charles Este, nothing seems to be known concerning them. The boy in the picture, George Henry, was born 30th January, 1784, succeeded his father as fourth baronet 12th April, 1802; married 20th July, 1815, Miss Elmore of Penton, Co. Hants, M.P. for Colchester 1826-30 and 1835-50; died *s.p. legit.* 11th July, 1852; the estates went to the children of his illegitimate daughter Charlotte, who married Thomas White of Dobbins, Essex.

Painted in 1787 (55 × 43 inches), the picture was exhibited at the Royal Academy in 1787, and at the British Institution in 1817 by Sir G. H. Smith; it remained in the family until T. G. White's sale at Christie's in 1870, when it realized 1250 guineas; it was lent by Mr. W. S. Stirling Crawford to the Old Masters of 1882, and again appeared at Christie's in the Duchess of Montrose sale 4th May, 1895, then realizing 4800 guineas. After passing through several hands it was ultimately purchased by Mr. C. P. Huntingdon of New York. It is undoubtedly one of Reynolds's most beautiful groups.

Engraved in stipple in 1789 by F. Bartolozzi; in its coloured state it has long formed one of the most popular prints with collectors, a fine example being worth about £200.

300 Artist's Proofs in monochrome — at \$24 each.

150 Artist's Proofs printed in colours

published at \$24 each. ALL SOLD.

No other states. PLATE DESTROYED.

"LADY SMYTH & CHILDREN"

By Sir Joshua Reynolds, P.R.A.

Charlotte Sophia, daughter of Sir Francis Blake Delaval, married 20th September, 1776, Sir Robert Smyth, Bart., of Upton, Essex, and M.P. for Colchester; died 4th February, 1823, and buried at Versailles.

Except that one of the two girls in the picture married in Paris in 1803, Lambton, son of the Rev. Charles Este, nothing seems to be known concerning them. The boy in the picture, George Henry, was born 30th January, 1784, succeeded his father as fourth baronet 12th April, 1802, married 20th July, 1812, Miss Elmore of Penton, Co. Hants, M.P. for Colchester, 1826-30 and 1832-50, died s.p. legit. 11th July, 1852; the estates went to the children of his illegitimate daughter Charlotte, who married Thomas White of Dobbins, Essex.

Painted in 1787 (25 x 43 inches), the picture was exhibited at the Royal Academy in 1787, and at the British Institution in 1817 by Sir G. H. Smith; it remained in the family until T. G. White's sale at Christie's in 1870, when it realized 1250 guineas; it was lent by Mr. W. S. Stirling Crawford to the Old Masters of 1882, and again appeared at Christie's in the Duchess of Montrose sale 4th May, 1892, then realizing 4800 guineas. After passing through several hands it was ultimately purchased by Mr. C. P. Huntington of New York. It is undoubtedly one of Reynolds's most beautiful groups.

Engraved in stipple in 1789 by F. Bartolozzi; in its coloured state it has long formed one of the most popular prints with collectors, a fine example being worth about £200.

300 Artists' Proofs in monochrome — at 25s each.

150 Artists' Proofs printed in colours

published at 25s each. ALL SOLD.

No other states. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London.



Lady Smyth and Children.

"NINA."

By J. B. Greuze.

The original picture is in the possession of the Earl of Dudley and hangs in his town residence in Carlton Gardens; it is apparently identical with the work described in Smith's "Catalogue Raisonné," No. 76 as in the possession of Mr. Smith Owen, at Condoover in 1827. It has only once before been engraved, in 1876, when a line engraving on a small size (i.e. 10 × 8½) was executed by F. J. Joubert for Mrs. Nosedá. It is one of Greuze's most attractive heads and ranks equally with any of those in the Wallace Collection and in the Louvre. Greuze's reputation to-day chiefly rests on his single heads and figures of young children and of girlhood just budding into womanhood, in all of which simplicity is blended with a voluptuous grace unexcelled by any other artist, French or foreign. Very little is known of the history of the picture, which is one of the several examples of Greuze acquired by one of the greatest collectors of modern times, the late Earl of Dudley, whose splendid gallery of Old Masters (chiefly Italian and Dutch) when dispersed at Christie's in 1892 showed a total of £101,000.

300 Artist's Proofs in monochrome — at \$24 each.

150 Artist's Proofs printed in colours

published at \$48 each. ALL SOLD.

No other states. PLATE DESTROYED

"NINA."

By J. B. Greuze.

The original picture is in the possession of the Earl of Dudley and hangs in his town residence in Carlton Gardens; it is apparently identical with the work described in Smith's "Catalogue Raisonné," No. 76 as in the possession of Mr. Smith Owen, at Condoover in 1827. It has only once before been engraved, in 1876, when a fine engraving on a small size (i.e. 10 x 8½) was executed by F. J.oubert for Mrs. Nosedá. It is one of Greuze's most attractive heads and ranks equally with any of those in the Wallace Collection and in the Louvre. Greuze's reputation to-day chiefly rests on his single heads and figures of young children and of girlhood just budding into womanhood, in all of which simplicity is blended with a voluptuous grace unexcelled by any other artist, French or foreign. Very little is known of the history of the picture, which is one of the several examples of Greuze acquired by one of the greatest collectors of modern times, the late Earl of Dudley, whose splendid gallery of Old Masters (chiefly Italian and Dutch) when dispersed at Christie's in 1892 showed a total of £101,000.

300 Artists' Proofs in monochrome — at 25s each.
150 Artists' Proofs printed in colours
published at 24s each. ALL SOLD.

No other states. PLATE DESTROYED

Copyright, Oct. 1st, 1911, Vears Bros., 12 Old Bond St., London.



Nina.

"LADY HAMILTON AS A BACCHANTE."

By Sir Joshua Reynolds, P.R.A.

Emma Hart (or Lyon) was one of the most remarkable of the many famous and beautiful women of the latter half of the eighteenth century. Born of very humble parentage—her father was a blacksmith—in or about 1761, and beginning life as a nursery maid, she attracted the notice of Sir Harry Fetherstonehaugh and the Hon. C. F. Greville, she married on 6th September, 1791, Sir William Hamilton the famous Connoisseur and English Ambassador at Naples. She became the intimate friend of Marie Caroline, Queen of Ferdinand I, and rendered eminent services to the British Fleet during 1796–8, in furnishing information and in procuring supplies: she met Nelson in 1793, and this friendship was maintained up to the time of his death. By him she had a daughter who was born in 1801 and who lived until 1881. Nelson left a clause in his will suggesting that the country for whom he had fought and died should provide for Lady Hamilton, but the request was ignored, and she died in poverty at Calais 15th January, 1815. Romney painted an extraordinary number of portraits of Lady Hamilton and she sat to nearly every other eminent portrait painter of the day.

This portrait (of which there are many replicas and copies) was painted by Reynolds in 1784 for Sir William Hamilton who paid 50 guineas for it. It was exhibited at the Royal Academy of 1784 as "A Bacchantè." It was bought at Sir William Hamilton's sale in 1801 for 125 guineas by Mr. Chamberlayne, and remained in his family until quite recently. Lord Lauderdale's version of this picture was engraved by J. R. Smith in 1784, and examples of this, originally published at about 15/- now realize several hundred pounds if in fine condition and early state. It has been reproduced more frequently than almost any other picture of Reynolds.

300 Artist's Proofs in monochrome — at \$24 each.

150 Artist's Proofs printed in colours at \$48 „

No other states. PLATE DESTROYED.

"LADY HAMILTON AS A BACCHANTE."

By Sir Joshua Reynolds, P.R.A.

Emma Hart (or Lyon) was one of the most remarkable of the many famous and beautiful women of the latter half of the eighteenth century. Born of very humble parentage—her father was a blacksmith—in or about 1761, and beginning life as a nursery maid, she attracted the notice of Sir Harry Petherstone-haugh and the Hon. C. F. Greville, she married on the 26th September, 1791, Sir William Hamilton the famous Connoisseur and English Ambassador at Naples. She became the intimate friend of Marie Caroline, Queen of Ferdinand I, and rendered eminent services to the British Fleet during 1796—8, in furnishing information and in procuring supplies: she met Nelson in 1793, and this friendship was maintained up to the time of his death. By him she had a daughter who was born in 1801 and who lived until 1881. Nelson left a clause in his will suggesting that the country for whom he had fought and died should provide for Lady Hamilton, but the request was ignored, and she died in poverty at Calais 15th January, 1815. Romney painted an extraordinary number of portraits of Lady Hamilton and she sat to nearly every other eminent portrait painter of the day.

This portrait (of which there are many replicas and copies) was painted by Reynolds in 1784 for Sir William Hamilton who paid 50 guineas for it. It was exhibited at the Royal Academy of 1784 as "A Bacchante." It was bought at Sir William Hamilton's sale in 1801 for 125 guineas by Mr. Chamberlayne, and remained in his family until quite recently. Lord Lauderdale's version of this picture was engraved by J. R. Smith in 1784 and examples of this, originally published at about 15s. now realize several hundred pounds if in fine condition and early state. It has been reproduced more frequently than almost any other picture of Reynolds.

300 Artist's Proofs in monochrome — at 25s each.
150 Artist's Proofs printed in colours at 48s "

No other states. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 72 Old Bond St., London.



Lady Hamilton as a Bacchante.

"MADAME VIGÉE LE BRUN AND CHILD."

By Herself.

Marie Louise Elizabeth Vigée, the daughter of a portrait painter, was born in Paris in 1755, and began painting portraits at the age of 15; in 1776 she married J. P. Pierre Le Brun, the picture dealer and artist, and three years later she painted the first of at least twenty-five portraits of Marie Antoinette, with whom she was on intimate terms of friendship. Elected to the Academy of Fine Arts she regularly exhibited at the Salon from 1783 (her dozen or more pictures of this year including a portrait of herself and one of her child); in 1789 she visited Bologna, Rome, Naples, Florence, Vienna, and St. Petersburg, painting a large number of pictures, chiefly portraits. She returned to France in 1801, and the next year visited England where she remained three years; after visiting other countries she settled in Paris about 1815, and remained there till her death in 1842. Her "Souvenirs" form very interesting reading. Her daughter, born about 1778, married during her mother's residence in St. Petersburg a M. Nigris, and died in 1819.

This picture was exhibited at the Salon of 1787; it was sold by her during the early stages of the Revolution to M. de Laborde with her portrait of Hubert Rubert for 18,000 francs, but the bargain was not consummated and the pictures were returned to the artist, who retained them till her death and bequeathed them to the Louvre.

Painted at Vigée Le Brun's best period this group ranks among her highest achievements; it has been engraved and reproduced times out of number and is one of the most popular pictures in the world.

300 Artist's Proofs in monochrome — at \$36 each.

150 Artist's Proofs printed in colours

at \$36 each. ALL SOLD.

No other states. PLATE DESTROYED.

"MADAME VIGÉE LE BRUN AND CHILD"

By Herself.

Marie Louise Elizabeth Vigée, the daughter of a portrait painter, was born in Paris in 1755, and began painting portraits at the age of 15; in 1776 she married J. P. Pierre Le Brun, the picture dealer and artist, and three years later she painted the first of at least twenty-five portraits of Marie Antoinette, with whom she was on intimate terms of friendship. Elected to the Academy of Fine Arts she regularly exhibited at the Salon from 1783 (her dozen or more pictures of this year including a portrait of herself and one of her child); in 1789 she visited Bologna, Rome, Naples, Florence, Vienna, and St. Petersburg, painting a large number of pictures, chiefly portraits. She returned to France in 1801, and the next year visited England where she remained three years, after visiting other countries she settled in Paris about 1815, and remained there till her death in 1842. Her "Souvenirs" form very interesting reading. Her daughter, born about 1778, married during her mother's residence in St. Petersburg a M. Nizis, and died in 1819.

This picture was exhibited at the Salon of 1787; it was sold by her during the early stages of the Revolution to M. de Laborde with her portrait of Hubert Robert for 18,000 francs, but the bargain was not consummated and the pictures were returned to the artist, who retained them till her death and bequeathed them to the Louvre.

Painted at Vigée Le Brun's best period this group ranks among her highest achievements; it has been engraved and reproduced times out of number and is one of the most popular pictures in the world.

300 Artists' Proofs in monochrome — at £30 each.
150 Artists' Proofs printed in colours
at £30 each. ALL SOLD.

No other states. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vicars Bros., 12 Old Bond St., London.



Madame Le Brun and Child.

"MRS. CANNING & CHILD."

By George Romney.

Mehatabel, daughter of Robert Patrick of Somerville, Dublin; married about 1775, Stratford Canning, third son of Lieut. Col. Stratford Canning of Garvagh; disinherited by his father he settled in London and became a partner in the merchant and banking firm of French, Burroughs & Co.; he died in 1787, and his widow carried on the business at 10, Clement's Lane, London, until her son could take it up. Mrs. Canning ("her beauty and character are alike luminous in Romney's delightful picture," Lane-Poole's "Life" of her son) survived her husband nearly half a century, and died in July, 1831. Her fourth son was the famous diplomatist, Viscount Stratford de Redcliffe.

The child in the picture, Elizabeth, the only daughter, was born 4th February, 1777; married in 1805 George Henry Barnett, Esq., of Glympton Park, Oxon; died at Putney 17th December, 1838.

The picture (49in. by 39in.) was painted between 1778-82, the artist receiving 50 guineas for it. It remained at Frant Court, Tunbridge Wells, until about 1900, when it was sold by the Hon. Miss Canning, Viscount Stratford de Redcliffe's daughter. It now belongs to Lord Leith of Fyvie.

Reproduced in Lane-Poole's "Life of Stratford de Redcliffe," 1888; and Ward & Roberts's "Romney," 1904.

300 Artist's Proofs in monochrome — at \$36 each.

150 Artist's Proofs printed in colours

at \$36 each. ALL SOLD.

No other states. PLATE DESTROYED.

"MRS. CANNING & CHILD."

By George Romney.

Mehabet, daughter of Robert Patrick of Somerville, Dublin, married about 1775, Stratford Canning, third son of Lieut.-Col. Stratford Canning of Garvagh, disinherited by his father he settled in London and became a partner in the merchant and banking firm of French, Burroughs & Co., he died in 1787, and his widow carried on the business at 10, Clement's Lane, London, until her son could take it up. Mrs. Canning ("her beauty and character are alike luminous in Romney's delightful picture," Lane-Poole's "Life" of her son) survived her husband nearly half a century, and died in July, 1831. Her fourth son was the famous diplomatist, Viscount Stratford de Redcliffe.

The child in the picture, Elizabeth, the only daughter, was born 4th February, 1777, married in 1805 George Henry Barnett, Esq., of Glympston Park, Oxon, died at Putney 17th December, 1838.

The picture (49in. by 39in.) was painted between 1778-82, the artist receiving 50 guineas for it. It remained at Putney Court, Tunbridge Wells, until about 1900, when it was sold by the Hon. Miss Canning, Viscountess Stratford de Redcliffe's daughter. It now belongs to Lord Leith of Fife.

Reproduced in Lane-Poole's "Life of Stratford de Redcliffe," 1888, and Ward & Roberts's "Romney," 1904.

300 Artists' Proofs in monochrome — at 25s each.

150 Artists' Proofs printed in colours

at 25s each. ALL SOLD.

No other states. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London.



Mrs. Canning and Child.

"MASTER HARE."

By Sir Joshua Reynolds, P.R.A.

Francis George, eldest son of Francis Hare, or Hare-Naylor, of Herstmonceux Castle, a friend of Charles James Fox (by his first wife Georgiana Shipley); born 6th January, 1786; married 29th April, 1828, Annie Frances, daughter of Sir John Dean Paul; died in 1842.

This picture (29in. by 24in.) was painted in 1788-9 for Lady Jones, (née Anna Maria Shipley) wife of Sir William Jones (Master Hare's aunt), and was successively the property of her only surviving sister, Miss Shipley, Marcus Theodore Hare, Julius Charles Hare, and Augustus J. C. Hare, the well-known voluminous author. It was lent to the British Institution in 1845 (when it was in the keeping of Sir J. Dean Paul), and at the Old Masters in 1872 by Mr. A. J. C. Hare. In 1869 it was the subject of a law suit in Westminster Hall. It was acquired by Baron Alphonse de Rothschild and by him bequeathed to the Louvre. There are several versions of the picture, one of which was sold at Christie's in 1872 for 2,300 guineas.

It was first engraved by R. Thew in 1790 and published under the title of "Infancy," and by S. W. Reynolds, *circa* 1820—in both instances on a very small scale.

300 Artist's Proofs printed in colours — at \$30 each.

No other state. PLATE DESTROYED.

"MASTER HARE."
By Sir Joshua Reynolds, P.R.A.

Francis George, eldest son of Francis Hare of Hare-Naylor, of Herstmonceux Castle, a friend of Charles James Fox (by his first wife Georgiana Shipley), born 6th January, 1786; married 29th April, 1828, Annie Frances, daughter of Sir John Dean Paul, died in 1842.

This picture (29in. by 24in.) was painted in 1788-9 for Lady Jones, (née Anna Maria Shipley) wife of Sir William Jones (Master Hare's aunt), and was successively the property of her only surviving sister, Miss Shipley, Marcus Theodore Hare, Julius Charles Hare, and Augustus J. C. Hare, the well-known voluminous author. It was lent to the British Institution in 1842 (when it was in the keeping of Sir J. Dean Paul), and at the Old Masters in 1872 by Mr. A. J. C. Hare. In 1869 it was the subject of a law suit in Westminster Hall. It was acquired by Baron Alphonse de Rothschild and by him bequeathed to the Louvre. There are several versions of the picture, one of which was sold at Christie's in 1872 for 2,300 guineas.

It was first engraved by R. Thew in 1790 and published under the title of "Infancy," and by S. W. Reynolds, circa 1820—in both instances on a very small scale.

300 Artists' Proofs printed in colours — at 830 each.

No other state. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Wears Bros., 13 Old Bond St., London.



Master Hare.

"LADY PEEL."

By Sir Thomas Lawrence, P.R.A.

Julia, daughter of General Sir John Floyd, Bart., married 8th June, 1820, Sir Robert Peel, the eminent statesman who was twice Prime Minister, died 27th October, 1859.

This portrait (36in. by 28in.) and that of Miss Croker justly rank as the two masterpieces of Lawrence's later career, and both are now owned by American millionaires. This portrait was exhibited at the Royal Academy of 1825 as "Mrs. Peel" (the first Sir Robert Peel lived until 1830), and has been happily described as "a superb specimen" of the artist's skill; it was designed as a pendant to the famous *chapeau de poil* by Rubens in the Peel Collection at the National Gallery. Next to George IV. Sir Robert Peel was Lawrence's best patron, he having painted fourteen portraits for the great statesman. The portrait of Mrs. Peel was twice lent to the British Institution (in 1830 and 1847), and to the Victorian Exhibition at the New Gallery in 1891. The declining fortunes of the Peel family led to the disposal of the Peel heirlooms in 1900; this was one of the many family portraits not included in the sale, but in 1901 it found its way to Paris and thence to the United States. It is now the property of Mr. H. C. Frick, of New York.

It was engraved by Samuel Cousins in 1832; by W. Giller in 1836; by Charles Heath, and has been reproduced times out of number.

300 Artist's Proofs printed in colours — at \$30 each.

No other state. PLATE DESTROYED.

"LADY PEEL"
By Sir Thomas Lawrence, P.R.A.

Lulia, daughter of General Sir John Floyd, Bart., married 8th June, 1820, Sir Robert Peel, the eminent statesman who was twice Prime Minister; died 27th October, 1859.

This portrait (3din. by 28in.) and that of Miss Croker justly rank as the two masterpieces of Lawrence's later career, and both are now owned by American millionaires. This portrait was exhibited at the Royal Academy of 1825 as "Mrs. Peel" (the first Sir Robert Peel lived until 1830), and has been happily described as "a superb specimen" of the artist's skill; it was designed as a pendant to the famous *chapeau de boy* by Rubens in the Peel Collection at the National Gallery. Next to George IV. Sir Robert Peel was Lawrence's best patron, he having painted fourteen portraits for the great statesman. The portrait of Mrs. Peel was twice lent to the British Institution (in 1830 and 1847), and to the Victorian Exhibition at the New Gallery in 1891. The declining fortunes of the Peel family led to the disposal of the Peel heirlooms in 1900; this was one of the many family portraits not included in the sale, but in 1901 it found its way to Paris and thence to the United States. It is now the property of Mr. H. C. Frick, of New York.

It was engraved by Samuel Cousins in 1832; by W. Giller in 1836; by Charles Heath, and has been reproduced times out of number.

300 Artists' Proofs printed in colours — at 30 each.

No other state. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vicars Bros., 12 Old Bond St., London



Lady Peel.

"MISS CROKER."

By Sir Thomas Lawrence, P.R.A.

Rosamond Hester Elizabeth, twenty-first child of William Pennell, and adopted daughter of the Right Hon. John Wilson Croker, by whose name she was generally known, born 5th January, 1810; married 23rd July 1832, George Barrow, who succeeded his father as second baronet of Ulverstone in 1848; died 9th January, 1906, probably the last surviving sitter to Lawrence. As a child Miss Croker was a great favourite of George IV., who always called her by her pet name of "Nonny." B. R. Haydon described the head as "the finest example in the world" in that it caught "the fleeting beauties of a face to the exact point."

This picture (36in. by 24½in.) was painted for J. W. Croker, and was exhibited at the Royal Academy of 1827; it was lent to the Manchester Art Treasures of 1857, and when next it appeared at a public exhibition—the Old Masters of 1895—it had passed into Mr. J. Pierpont Morgan's splendid collection, Mr. Morgan lent it to Paris in 1900, and to Birmingham in 1903.

It formed the subject of one of Samuel Cousins's most masterly mezzotints, 1828; was again engraved by H. T. Greenhead in 1898, and ranks amongst the most frequently reproduced of Lawrence's pictures. The Bishop of Truro's proof of Cousins's engraving realised 86 guineas in 1905.

300 Artist's Proofs printed in colours published at \$30 each.

ALL SOLD.

No other state. PLATE DESTROYED.

"MISS CROKER."

By Sir Thomas Lawrence, P.R.A.

Rosmond Hester Elizabeth, twenty-first child of William Pennell, and adopted daughter of the Right Hon. John Wilson Croker, by whose name she was generally known; born 27th January, 1810; married 23rd July 1832, George Barrow, who succeeded his father as second baronet of Illoverstone in 1848, died 9th January, 1906, probably the last surviving sister to Lawrence. As a child Miss Croker was a great favourite of George IV., who always called her by her pet name of "Nanny". B. R. Haydon described the head as "the finest example in the world" in that it caught "the fleeting beauties of a face to the exact point."

This picture (3din. by 2½in.) was painted for J. W. Croker, and was exhibited at the Royal Academy of 1827; it was lent to the Manchester Art Treasures of 1857, and when next it appeared at a public exhibition—the Old Masters of 1892—it had passed into Mr. J. Pierpont Morgan's splendid collection, Mr. Morgan lent it to Paris in 1900, and to Birmingham in 1903.

It formed the subject of one of Samuel Cousins's most masterly mezzotints, 1828, was again engraved by H. T. Greenhead in 1898, and ranks amongst the most frequently reproduced heads of Lawrence's pictures. The Bishop of Turin's proof of Cousins's engraving realised 86 guineas in 1905.

300 Artists' Proofs printed in colours published at £20 each.

ALL SOLD.

No other state. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vears Bros., 12 Old Bond St., London.



Miss Croker.

"MRS. MUSTERS."

By George Romney.

Sophia Catherine, daughter of James Modyford Heywood, of Maristowe, Devon; born in 1758; married in 1776 (marriage settlement dated 19.20 July) John Musters, of Colwick; died in September, 1819. This beautiful woman, described by Miss Burney as "the reigning toast of the day," was bed-chamber woman to Queen Charlotte, and her portrait was painted not only by Romney but also by Reynolds and by Hoppner.

This beautiful picture (30in. by 25in.) was painted 1779-80, the artist's price being 18 guineas. A replica was done by Romney, but this has not been traced, unless it is identical with lot 3 in the Romney sale of 1807, which was purchased by a Mr. Stowen for £1 10s., and was presumably an unfinished work, perhaps only a sketch. The original picture was lent to the Old Masters in 1885 by Mr. J. C. Musters, and is still we believe in the possession of the family.

It was engraved in mezzotint by James Walker and published in November, 1780. In the middle of the last century the market price of this mezzotint was about three shillings, in July last a fine example of the very rare first state realised 760 guineas at Christie's, which was probably more than Romney's whole income in the year in which he painted the portrait of "the most beautiful but most unhappy" Mrs. Musters.

300 Artist's Proofs printed in colours at \$30 each.

ALL SOLD.

No other state. PLATE DESTROYED.

"MRS. MUSTERS,"
By George Romney.

Sophia Catherine, daughter of James Modyford Heywood, of Maristowe, Devon, born in 1728, married in 1776 (marriage settlement dated 19.20 July) John Musters, of Colwick, died in September, 1819. This beautiful woman, described by Miss Burney as "the reigning toast of the day," was bed-chamber woman to Queen Charlotte, and her portrait was painted not only by Romney but also by Reynolds and by Hopner.

This beautiful picture (30 in. by 22 in.) was painted 1779. 80, the artist's price being 18 guineas. A replica was done by Romney, but this has not been traced, unless it is identical with lot 3 in the Romney sale of 1807, which was purchased by a Mr. Stower for £1 10s., and was presumably an unfinished work, perhaps only a sketch. The original picture was lent to the Old Masters in 1885 by Mr. J. C. Musters, and is still we believe in the possession of the family.

It was engraved in mezzotint by James Walker and published in November, 1780. In the middle of the last century the market price of this mezzotint was about three shillings, in July last a fine example of the very rare first state realised 700 guineas at Christie's, which was probably more than Romney's whole income in the year in which he painted the portrait of "the most beautiful but most unhappy" Mrs. Musters.

300 Artists' Proofs printed in colours at \$20 each.

ALL SOLD.

No other state. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London



Mrs. Musters.

"THE HON. MRS. BERESFORD."

By George Romney.

Barbara, second daughter of Sir William Montgomery, Bart., of Magbie Hill, Co. Peebles; married 4th June, 1774, as his second wife, the Hon. John Beresford, brother of the first Marquess of Waterford; died in December, 1788. This lady is one of the three beautiful sisters painted in 1773 by Sir Joshua Reynolds as "The Graces decorating a terminal figure of Hymen" now in the National Gallery.

Painted in 1779, this picture (30 x 25) apparently was not claimed—or, at all events was not paid for—until 1785, when Romney's price for a portrait of this size was raised from 18 guineas to 25 guineas. It remained in the possession of the family until 13th July, 1895, when it was sold at Christie's for 1650 guineas, the late Mr. Charles Wertheimer being the purchaser. There are several other portraits, by or ascribed to Romney, of this lady.

Engraved in mezzotint by John Jones, February, 1788; a fine impression of which now runs well into three figures.

An interesting account of the career of this lady will be found in Gerard's "Some Celebrated Irish Beauties," 1895.

300 Artist's Proofs printed in colours at \$30 each.

No other state. PLATE DESTROYED.

“THE HON. MRS. BERSFORD.”

By George Romney.

Barbara, second daughter of Sir William Montgomery, Bart., of Magpie Hill, Co. Peebles, married 4th June, 1774, as his second wife, the Hon. John Bersford, brother of the first Marquess of Waterford, died in December, 1788. This lady is one of the three beautiful sisters painted in 1773 by Sir Joshua Reynolds as “The Graces decorating a terminal figure of Hymen” now in the National Gallery.

Painted in 1779, this picture (30 x 25) apparently was not claimed—or, at all events was not paid for—until 1785, when Romney’s price for a portrait of this size was raised from 18 guineas to 25 guineas. It remained in the possession of the family until 13th July, 1895, when it was sold at Christie’s for 120 guineas, the late Mr. Charles Wertheimer being the purchaser. There are several other portraits, by or ascribed to Romney, of this lady.

Engraved in mezzotint by John Jones, February, 1788, a fine impression of which now runs well into three figures. An interesting account of the career of this lady will be found in Gerard’s “Some Celebrated Irish Beauties,” 1895.

300 Artists’ Proofs printed in colours at £30 each.

Copyright, Oct. 1st, 1911, Vicars Bros., 12 Old Bond St., London.



The Hon. Mrs. Beresford.

"THE LADIES WALDEGRAVE."

By Sir Joshua Reynolds, P.R.A.

The three beautiful daughters of James, second Earl Waldegrave. The eldest, Elizabeth Laura, the lady in the centre, was born 24th March, 1760, married 5th May, 1782, her cousin George, Lord Chewton, afterwards fourth Earl Waldegrave, and died 29th January, 1816. Her sister on her right, Charlotte Maria, born 11th October, 1761, married 16th November, 1784, the Earl of Euston, afterwards fourth Duke of Grafton, died 1st February, 1808. The third, working at the tambour, is Anna Horatia, born 8th November, 1762, married 2nd April, 1786, Admiral Lord Hugh Seymour, died 1st September, 1801.

This picture (67in. by 56in. oblong) is one Reynolds's master-pieces, and was painted in 1780-1 for Horace Walpole, who paid 300 guineas for it. It was in the Academy of 1781, and the extracts from contemporary criticisms quoted in Graves and Cronin's "Reynolds" give some idea as to the enthusiasm in which it was received. The picture remained at Strawberry Hill (Horace Walpole's famous residence) until the sale in 1842, when it (with the table seen in the picture) was bought by Earl Waldegrave for 550 guineas; his widow left it to her fourth husband, Lord Carlingford, who lent it to the Grosvenor Gallery, 1884, and who sold it through Messrs. Agnew to Mr. D. Thwaites, in whose family it now is.

It has frequently been engraved, first by V. Green in 1781; by J. Brown, 1858; by R. B. Parkes, 1863; by G. S. Shury, 1875; and by Emil Wehrschmidt, 1895. There are four states of V. Green's engraving, examples of which in recent years have sold for as much as 560 guineas, or nearly double the amount Walpole paid for the original picture.

400 Artist's Proofs printed in colours at \$36 each.

No other state. PLATE DESTROYED.

"THE LADIES WALDEGRAVE."

By Sir Joshua Reynolds, P.R.A.

The three beautiful daughters of James, second Earl Waldegrave. The eldest, Elizabeth Laura, the lady in the centre, was born 24th March, 1760, married 25th May, 1782, her cousin George, Lord Chesham, afterwards fourth Earl Waldegrave, and died 29th January, 1816. Her sister on her right, Charlotte Maria, born 11th October, 1761, married 16th November, 1784, the Earl of Euston, afterwards fourth Duke of Grafton, died 1st February, 1808. The third, working at the tambour, is Anna Horatia, born 8th November, 1762, married 2nd April, 1786, Admiral Lord Hugh Seymour, died 1st September, 1801.

This picture (originally by John Opington) is one Reynolds's masterpieces, and was painted in 1780-1 for Horace Walpole, who paid 300 guineas for it. It was in the Academy of 1781, and the extracts from contemporary criticisms quoted in Graves and Cronin's "Reynolds" give some idea as to the enthusiasm in which it was received. The picture remained at Strawberry Hill (Horace Walpole's famous residence) until the sale in 1842, when it (with the table seen in the picture) was bought by Earl Waldegrave for 250 guineas; his widow left it to her fourth husband, Lord Carlingford, who lent it to the Grosvenor Gallery, 1884, and who sold it through Messrs. Agnew to Mr. D. Thwaites, in whose family it now is.

It has frequently been engraved, first by V. Green in 1781, by J. Brown, 1828, by R. B. Parker, 1863, by G. S. Sharpe, 1875, and by Emil Wehrschnidt, 1895. There are four states of V. Green's engraving, examples of which in recent years have sold for as much as 200 guineas, or nearly double the amount Walpole paid for the original picture.

400 Artists' Proofs printed in colours at 25s each.

No other state. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 13 Old Bond St., London.



The Three Ladies Waldegrave.

"LADY HAMILTON AS 'CIRCE,'"

By George Romney.

*For biographical details see "Lady Hamilton as A Bacchante"
by Sir Joshua Reynolds.*

This is one of the earliest of Romney's pictures of Lady Hamilton in fancy character. It is a whole length (94x58) and remained in Romney's studio till his death. At his sale 27th April, 1807, it was lot 100 and was knocked down to an unknown purchaser at 14½ guineas. The new owner was Romney's friend, William Long, the eminent surgeon, a younger son of Walter Long of Preshaw. It remained in the Long family until 28th June, 1890, when a number of pictures, including many Romneys were sold at Christie's; this portrait was bought for 3850 guineas by the Hon. Herbert C. Gibbs, who lent it to the Guildhall Exhibition in 1892, and to the Romney Exhibition, Grafton Gallery in the Spring of 1900. Hayley in his "Life" of the artist refers to "the very powerful impression made by this picture on a party who surveyed it." Gilpin was to have painted the brutes which the enchantress had metamorphosed, but did not.

There are no old engravings of this wonderful picture, but two by modern engravers have been published. The picture, more especially the upper portion, is well-known from the very numerous reproductions which have been done of it through photographic processes.

300 Artist's Proofs printed in colours at \$30 each.

No other state. PLATE DESTROYED.

"LADY HAMILTON AS 'CIRCE'."

By George Romney.

For biographical details see "Lady Hamilton as A Bacchante"
by Sir Joshua Reynolds.

This is one of the earliest of Romney's pictures of Lady Hamilton in fancy character. It is a whole length (94 x 58) and remained in Romney's studio till his death. At his sale 27th April, 1807, it was lot 100 and was knocked down to an unknown purchaser at 14½ guineas. The new owner was Romney's friend, William Long, the eminent surgeon, a younger son of Walter Long of Preshaw. It remained in the Long family until 28th June, 1890, when a number of pictures including many Romneys were sold at Christie's; this portrait was bought for 3850 guineas by the Hon. Herbert C. Gibbs, who lent it to the Guildhall Exhibition in 1895, and to the Romney Exhibition, Grafton Gallery in the Spring of 1900. Hayley in his "Life" of the artist refers to "the very powerful impression made by this picture on a party who surveyed it." Gilpin was to have painted the plates which the engraver had metamorphosed, but did not.

There are no old engravings of this wonderful picture, but two by modern engravers have been published. The picture, more especially the upper portion, is well-known from the very numerous reproductions which have been done of it through photographic processes.

300 Artists' Proofs printed in colours at £30 each.

No other state. PLATE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London



Lady Hamilton as "Circe."

"MRS. ANGELO TAYLOR AS 'MIRANDA.' "

By John Hoppner, R.A.

Frances Anne, daughter of the Rev. Sir Henry Vane, Bart., married 7th August, 1789, the Right Hon. Michael Angelo Taylor, M.P., the eminent politician whose name figures largely in the political and other memoirs of the period; died 14th January, 1835, at Combe House, Surrey. Her niece, Frances Ann, married in 1819 Charles, 3rd Marquess of Londonderry, when the picture probably passed into the possession of that family.

Exhibited at the Royal Academy of 1796, as the "Portrait of a Lady," this splendid whole length (96in. by 58in.) was not again seen in public for close on a century, and its appearance at the Fair Women Exhibition at the Grafton Gallery contributed more than anything else to establish Hoppner's greatness as one of the first masters of the Early English School. "Its beauty, its grace, its freedom, its charm, are unmistakable," wrote the late William Sharp, and no one who has seen the original will dispute this verdict.

It was engraved in mezzotint by James (and not, as sometimes stated, by William) Ward, probably as a private plate, for no example other than unlettered proofs—and these are exceptionally rare—have ever been found. Even the identity of the lady in Ward's engraving was unknown until 1890. In April, 1911, a fine impression realised 700 guineas at auction.

300 Artist's Proofs printed in colours at \$30 each.

No other state. PLATE TO BE DESTROYED.

"MRS. ANGELLO TAYLOR AS 'MIRANDA'."

By John Hobner, R.A.

Frances Anne, daughter of the Rev. Sir Henry Vane, Bart., married 7th August 1789, the Right Hon. Michael Angelo Taylor, M.P., the eminent politician whose name figures largely in the political and other memoirs of the period, died 14th January, 1835, at Combe House, Surrey. Her niece, Frances Ann, married in 1819 Charles, 3rd Marquess of Londonderry, when the picture probably passed into the possession of that family.

Exhibited at the Royal Academy of 1796, as the "Portrait of a Lady," this splendid whole length (9dm. by 58in.) was not again seen in public for close on a century, and its appearance at the Fair Women Exhibition at the Grafton Gallery contributed more than anything else to establish Hobner's greatness as one of the first masters of the Early English School. "Its beauty, its grace, its freedom, its charm, are unmistakable," wrote the late William Sharp, and no one who has seen the original will dispute this verdict.

It was engraved in mezzotint by James (and not, as some times stated, by William) Ward, probably as a private plate, for no example other than unlettered proofs—and these are exceptionally rare—have ever been found. Even the identity of the lady in Ward's engraving was unknown until 1890. In April, 1911, a fine impression realised 700 guineas at auction.

300 Artists' Proofs printed in colours at £30 each.

No other state. PLATE TO BE DESTROYED.

Copyright, Oct. 1st, 1911, Vicars Bros., 12 Old Bond St., London.



Mrs. Angels Taylor as "Miranda."

"ELIZABETH, LADY TAYLOR."

By Sir Joshua Reynolds, P.R.A.

Elizabeth Gooden, daughter and co-heir of Philip Houghton, of Jamaica, married 17th December, 1778, John Taylor, F.R.S., of Lysson Hall, who was created a baronet in 1778 (and died at Kingston, Jamaica, in May of the same year, aged 41), date of death unknown.

This portrait (50in. by 40in.), which has never been exhibited in public, was painted *circa* 1781-2; in January, 1785, Sir Joshua received 150 guineas for three portraits of Sir J. Taylor, Lady Taylor, and Mr. Graham. It is probable that all three were done for the last named, for William Dickinson's fine mezzotint, 1783, expressly states that it was "from the original picture in the possession of Robert Graham, Esq., of Gartmore." Her husband was painted by Reynolds in the later group of the *Dilletanti* about 1778. Another portrait of this lady was at one time in the Maurice Kann collection, Paris, and now belongs to Mr. H. C. Frick, of New York.

The picture engraved by Dickinson was sold at Phillips's in 1835 for 160 guineas, and is now in Lord Leconfield's collection at Petworth, being No. 148 in the catalogue. As a curious and striking illustration of the progressive strides in the value of fine engravings, it may be mentioned that this of Elizabeth, Lady Taylor, which used to sell at auction in the sixties and seventies of the last century for from £4 up to about £12 is now worth at least £200.

300 Artist's Proofs printed in colours at \$30 each.

No other state. PLATE TO BE DESTROYED.

"ELIZABETH, LADY TAYLOR."

By Sir Joshua Reynolds, P.R.A.

Elizabeth Gooden, daughter and co-heir of Philip Houston, of Jamaica, married 17th December, 1778, John Taylor, P.R.S., of Lysson Hall, who was created a baronet in 1778 (and died at Kingston, Jamaica, in May of the same year, aged 41), date of death unknown.

This portrait (20 in. by 40 in.), which has never been exhibited in public, was painted circa 1781-2, in January, 1782, Sir Joshua received 150 guineas for three portraits of Sir J. Taylor, Lady Taylor, and Mr. Graham. It is probable that all three were done for the last named, for William Dickinson's fine mezzotint, 1783, expressly states that it was "from the original picture in the possession of Robert Graham, Esq., of Gartmore." Her husband was painted by Reynolds in the later group of the Dillstant about 1778. Another portrait of this lady was at one time in the Maurice Kann collection, Paris, and now belongs to Mr. H. C. Frick, of New York.

The picture engraved by Dickinson was sold at Phillips's in 1832 for 100 guineas, and is now in Lord Leconfield's collection at Petworth, being No. 148 in the catalogue. As a curious and striking illustration of the progressive strides in the value of fine engravings, it may be mentioned that this of Elizabeth, Lady Taylor, which used to sell at auction in the sixties and seventies of the last century for from £4 up to about £12 is now worth at least £200.

300 Artists' Proofs printed in colours at 230 each.

No other state. PLATE TO BE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 72 Old Bond St., London.



Lady Taylor.

"LADY SHEFFIELD."

By Thomas Gainsborough, R.A.

Sophia Charlotte, daughter of the Very Rev. William Digby, Dean of Durham, born 5th May, 1767; married 3rd April, 1784, Sir John Sheffield, Bart., of Normanby; died 15th December, 1835.

The whole length (91in. by 60in.) of which the head and shoulders only are engraved by Mr. S. E. Wilson, is one of the many fine Gainsborough's which remained unknown for nearly a century after they were painted. This portrait was lent to the British Institution in 1864; and was one of the many attractions of the exhibition of this artist's works at the Grosvenor Gallery in 1885. It was then lent by Sir Robert Sheffield, and soon after the closing of the exhibition it was sold to Mr. A. Wertheimer, and is now the property of Miss Alice de Rothschild.

This portrait, which was painted, as so many portraits were painted in pre-photographic days, at about the time of her marriage, whilst the "scheme" of the picture is very similar to that of the famous Duchess of Devonshire, also by Gainsborough. There are two other versions of the picture, a replica (27in. by 18½in.) on a small scale which was in the collection of the late M. R. Kann, of Paris, and another (30in. by 23in) in Mr. George Hearn's collection, in New York.

300 Artist's Proofs printed in colours at \$36 each.

No other state. PLATE TO BE DESTROYED.

"LADY SHEFFIELD."
By Thomas Gainsborough, R.A.

Sophia Charlotte, daughter of the Very Rev. William Digby, Dean of Durham, born 5th May, 1767, married 3rd April, 1784, Sir John Sheffield, Bart., of Normandy, died 15th December, 1835.

The whole length (9 1/2 in.) of which the head and shoulders only are engraved by Mr. S. E. Wilson, is one of the many fine Gainsborough's which remained unknown for nearly a century after they were painted. This portrait was lent to the British Institution in 1864, and was one of the many attractions of the exhibition of this artist's works at the Grosvenor Gallery in 1885. It was then lent by Sir Robert Sheffield, and soon after the closing of the exhibition it was sold to Mr. A. Wertheimer, and is now the property of Miss Alice de Rothschild. This portrait, which was painted, as so many portraits were painted in pre-photographic days, at about the time of her marriage, whilst the "scheme" of the picture is very similar to that of the famous Duchess of Devonshire, also by Gainsborough. There are two other versions of the picture, a replica (27 in. by 18 1/2 in.) on a small scale which was in the collection of the late M. R. Kann, of Paris, and another (30 in. by 23 in.) in Mr. George Hearn's collection, in New York.

300 Artists' proofs printed in colours at 25s each.

No other state. PLATE TO BE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London.



Lady Sheffield.

"THE DUCHESS OF DEVONSHIRE."

By Thomas Gainsborough, R.A.

Georgiana, eldest child of John, first Earl Spencer, by Georgiana, daughter of Stephen Poyntz, of Midgeham, Berks.; born 7th June, 1757; married 5th June, 1774, as his first wife, William, fifth Duke of Devonshire; died 30th March, 1806.

This picture (43in. by 32in.) justly ranks as one of the most famous of the world's masterpieces; indeed, until the theft of Leonardo da Vinci's "Mona Lisa" from the Louvre in August, 1911, probably the portrait of the Duchess had been more written about than any other picture in existence. Its history is detailed fully in the privately printed "Catalogue Raisonné" of Mr. J. Pierpont Morgan. Of the beautiful Duchess and of the part she played in the political and social history of England during the latter part of the 18th Century it is not necessary to speak, for the story of her life has formed the subject of countless articles.

The history of the picture may be briefly told. Nothing is known of it from the time it left Gainsborough's studio until September, 1841, when Mr. John Bentley, a picture dealer, bought it of Mrs. Magennis for about £56. Bentley sold it to Mr. Wynn Ellis, a well-known collector, and at his sale at Christie's, 6th May, 1876, it was bought by Messrs. Agnew for 10,100 guineas. On the night of 26th May the picture was cut away from the stretching frame in Messrs. Agnew's galleries in Bond Street, and, in spite of a hue and cry all over the world, it remained hidden until April, 1901, when Mr. Morland Agnew was handed the picture in New York through the intermediary of Messrs. Pinkerton's Detective Agency, and reached England with it on 8th April. The picture was absolutely undamaged, and at Messrs. Agnew's Exhibition in November-December, 1901, it attracted many thousands of visitors. In the interval it had been acquired by Mr. J. Pierpont Morgan. The man who stole the picture, Adam Worth, died in a house near Regents Park, London, on 8th January, 1902.

300 Artist's Proofs printed in colours at \$36 each

No other state. PLATE TO BE DESTROYED.

“THE DUCHESS OF DEVONSHIRE.”

By Thomas Gainsborough, R.A.

Georgiana, eldest child of John, first Earl Spencer, by Georgiana, daughter of Stephen Poyntz, of Midgham, Berks.; born 7th June, 1757; married 25th June, 1774, as his first wife, William, fifth Duke of Devonshire; died 30th March, 1806.

This picture (43in. by 32in.) justly ranks as one of the most famous of the world's masterpieces; indeed, until the theft of Leonardo da Vinci's "Mona Lisa" from the Louvre in August, 1911, probably the portrait of the Duchess had been more written about than any other picture in existence. Its history is detailed fully in the privately printed "Catalogue Raisonné" of Mr. J. Pierpont Morgan. Of the beautiful Duchess and of the part she played in the political and social history of England during the latter part of the 18th Century it is not necessary to speak, for the story of her life has formed the subject of countless articles.

The history of the picture may be briefly told. Nothing is known of it from the time it left Gainsborough's studio until September, 1841, when Mr. John Bentley, a picture dealer, bought it of Mrs. Magennis for about £26. Bentley sold it to Mr. Wynn Ellis, a well-known collector, and at his sale at Christie's, 6th May, 1876, it was bought by Messrs. Agnew for 10,100 guineas. On the night of 26th May the picture was cut away from the stretching frame in Messrs. Agnew's galleries in Bond Street, and, in spite of a hue and cry all over the world, it remained hidden until April, 1901, when Mr. Morland Agnew was handed the picture in New York through the intermediary of Messrs. Pinkerton's Detective Agency, and reached England with it on 8th April. The picture was absolutely undamaged, and at Messrs. Agnew's Exhibition in November-December, 1901, it attracted many thousands of visitors. In the interval it had been acquired by Mr. J. Pierpont Morgan. The man who stole the picture, Adam Worth, died in a house near Regents Park, London, on 8th January, 1902.

300 Artist's Proofs printed in colours at 25s each

No other state. PLATE TO BE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London.



The Duchess of Devonshire.

"THE HON. MRS. GRAHAM."

By Thomas Gainsborough, R.A.

Mary, second daughter of Charles, ninth Lord Cathcart, born 1st March, 1757; married 26th December, 1774, Lieut.-General Sir Thomas Graham (afterwards Baron Lynedoch, a distinguished officer in the Peninsular War); died 26th June, 1792.

This whole-length portrait (93in. by 60in.) was painted by Gainsborough in 1775-6; after her death her husband had this portrait and a smaller one of her, also by Gainsborough, placed in a case, which remained undisturbed in a London warehouse until after Lord Lynedoch's death 50 years afterwards, when the case was opened by his heir, Mr. Graham, of Redgerton. It was lent to the British Institution in 1848, and to the Art Treasures at Manchester, 1857; two years later it was bequeathed by Mr. Robert Graham to the National Gallery of Scotland on the condition that it should never leave Scotland. The smaller portrait above referred to, is now at Cultoquhey, Perthshire, and is considered to be a sketch or study for the whole-length.

Since it was first etched by Flameng & Waltner, it has been engraved and etched and reproduced by various "processes" till it has become familiar to all interested in the art of Gainsborough. "In colour," writes Mr. Greig in his volume on Gainsborough, "it seems a compound of rose leaves, morning sky, and the pearl of sun-warmed dew," and there can be no doubt it ranks high among Gainsborough's dozen greatest works.

300 Artist's Proofs printed in colour at \$36 each.

No other state. PLATE TO BE DESTROYED.

“THE HON. MRS. GRAHAM.”

By Thomas Gainsborough, R.A.

Mary, second daughter of Charles, ninth Lord Cathcart, born 1st March, 1757, married 26th December, 1774, Lieut.-General Sir Thomas Graham (afterwards Baron Lynedoch, a distinguished officer in the Peninsular War); died 26th June, 1792.

This whole-length portrait (93 in. by 60 in.) was painted by Gainsborough in 1775-6, after her death her husband had this portrait and a smaller one of her, also by Gainsborough, placed in a case, which remained undisturbed in a London warehouse until after Lord Lynedoch's death 20 years afterwards, when the case was opened by his heir, Mr. Graham of Redgerton. It was lent to the British Institution in 1848, and to the Art Treasures at Manchester, 1857, two years later it was bequeathed by Mr. Robert Graham to the National Gallery of Scotland on the condition that it should never leave Scotland. The smaller portrait above referred to, is now at Cultoquhey, Perthshire, and is con-

sidered to be a sketch or study for the whole-length.

Since it was first etched by Flamingo & Walter, it has been engraved and etched and reproduced by various “processes” till it has become familiar to all interested in the art of Gainsborough. “In colour,” writes Mr. Greig in his volume on Gainsborough, “it seems a compound of rose leaves, morning sky, and the pearl of sun-warmed dew,” and there can be no doubt it ranks high among Gainsborough's dozen greatest works.

300 Artists' Proofs printed in colour at 25s each.

No other state. PLATE TO BE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London.



The Hon. Mrs. Graham.

"MRS. HALLETT."

By Thomas Gainsborough, R.A.

Elizabeth, only daughter of Mr. Stephen, a wealthy surgeon of Breakspear, Middlesex; married 30th August, 1785, at Whitchurch, near Edgware, William Hallett, Esq., of Canons, Middlesex; died 16th April, 1833. Her husband was born in June, 1764, succeeded his grandfather at Canons in 1781, (he sold the estate in 1786), and died at Candys, near Southampton, 21st November, 1842.

The group (93x70) of Mr. & Mrs. Hallett from which Mr. Wilson has engraved the head and shoulders of Mrs. Hallett, is declared by Sir Walter Armstrong to be "the finest picture painted in the eighteenth century." It is referred to in a newspaper dated 28th March, 1786, as "painted a few months since . . . arm-in-arm in a *nouvelle* style," and the tradition is that Mr. & Mrs. Hallett sat to Gainsborough immediately after their marriage and that his intention was to suggest their first promenade as husband and wife. Mr. Henry Pfungst has a charming study for this fine group.

Generally known as "The Morning Walk," this picture was reproduced in Sir Walter Armstrong's "Gainsborough" and has for many years been familiar through various "process" methods. It was lent to the Old Masters in 1885 by Sir N. M. de Rothschild (now Lord Rothschild) and formed one of the chief sensations of that exhibition.

300 Artist's Proofs printed in colours at \$36 each.

No other state. PLATE TO BE DESTROYED.

"MRS. HALLETT."
By Thomas Gainsborough, R.A.

Elizabeth, only daughter of Mr. Stephen, a wealthy surgeon of Breakspear, Middlesex, married 30th August, 1785, at Witchesurch, near Edgware, William Hallett, Esq., of Canons, Middlesex, died 10th April, 1837. Her husband was born in June, 1764, succeeded his grandfather at Canons in 1781, (he sold the estate in 1786), and died at Canons, near Southampton, 21st November, 1842.

The group (93 x 70) of Mr. & Mrs. Hallett from which Mr. Wilson has engraved the head and shoulders of Mrs. Hallett, is declared by Sir Walter Armstrong to be "the finest picture painted in the eighteenth century." It is referred to in a newspaper dated 28th March, 1786, as "painted a few months since . . . arm-in-arm in a nouvelle style," and the tradition is that Mr. & Mrs. Hallett sat to Gainsborough immediately after their marriage and that his intention was to suggest their first promenade as husband and wife. Mr. Henry Pungst has a charming study for this fine group.

Generally known as "The Morning Walk," this picture was reproduced in Sir Walter Armstrong's "Gainsborough" and has for many years been familiar through various "process" methods. It was lent to the Old Masters in 1885 by Sir N. M. de Rothschild (now Lord Rothschild) and formed one of the chief sensations of that exhibition.

300 Artists' Proofs printed in colours at 836 each.

No other state. PLATE TO BE DESTROYED.

Copyright, Oct. 1st, 1911, Vickers Bros., 12 Old Bond St., London.



Mrs. Hallett.

"MRS. SHERIDAN."

By Thomas Gainsborough, R.A.

Elizabeth Ann, daughter of Thomas Linley, the musical composer, and herself celebrated as an actress and singer, born 7th September, 1754, and known in childhood as "The Maid of Bath", she was acknowledged to be a model of personal beauty and was surrounded with admirers, gaining a high reputation in Bath, London, and elsewhere for her musical abilities, eloped to France with Richard Brinsley Sheridan, and was married at Lisle in 1772, died in 1792.

Mrs. Sheridan was not only one of the great beauties of the 18th century, but she was also one of the most frequently painted. She sat to Gainsborough with her brother, Thomas, in 1768, and this superb work remained at Knole until February, 1911, when it was sold for close on £40,000. The famous group of Mrs. Sheridan and Mrs. Tickell at Dulwich Gallery is another world-famous example by the same artist. She sat in 1775 to Sir Joshua Reynolds for his St. Cecilia, and for the Virgin in his "Nativity."

The original picture is a whole-length (83in. by 58in.), and was exhibited at the Royal Academy of 1783 as a "Portrait of a Lady." It was engraved (before 1797) in mezzotint by the artist's nephew, Gainsborough Dupont, of which only about two impressions are known to exist. According to Fulcher, the picture in 1856 belonged to Mr. E. Bouverie, of Delapré Abbey, Northampton, to whose father it was presented by Richard B. Sheridan. It may possibly be identical with the portrait of Mrs. Sheridan which realised the then high price of 3,000 guineas at the George Grote sale at Christie's in 1872, the buyer's name being given as "Alfred." It was lent to the Old Masters in 1886, by Lord Rothschild, and is well-known through many reproductions.

300 Artist's Proofs printed in colours at \$36 each.

No other state. PLATE TO BE DESTROYED.

"MRS. SHERIDAN."
By Thomas Gainsborough, R.A.

Elizabeth Ann, daughter of Thomas Linley, the musical composer, and herself celebrated as an actress and singer, born 7th September, 1754, and known in childhood as "The Maid of Bath," she was acknowledged to be a model of personal beauty, and was surrounded with admirers, gaining a high reputation in Bath, London, and elsewhere for her musical abilities; eloped to France with Richard Brinsley Sheridan, and was married at Paris in 1775, died in 1792.

Mrs. Sheridan was not only one of the great beauties of the 18th century, but she was also one of the most frequently painted. She sat to Gainsborough with her brother, Thomas, in 1768, and this superb work remained at Kenole until February, 1911, when it was sold for close on £40,000. The famous group of Mrs. Sheridan and Mrs. Tickell at Dulwich Gallery is another world-famous example by the same artist. She sat in 1775 to Sir Joshua Reynolds for his St. Cecilia, and for the Virgin in his "Nativity."

The original picture is a whole-length (83 in. by 58 in.) and was exhibited at the Royal Academy of 1783 as a "Portrait of a Lady." It was engraved (before 1797) in mezzotint by the artist's nephew, Gainsborough Dupont, of which only about two impressions are known to exist. According to Fulcher, the picture in 1856 belonged to Mr. E. Bouverie, of Delapre Abbey, Northampton, to whose father it was presented by Richard B. Sheridan. It may possibly be identical with the portrait of Mrs. Sheridan which realised the then high price of 3,000 guineas at the George Grote sale at Christie's in 1872, the buyer's name being given as "Alfred." It was lent to the Old Masters in 1886, by Lord Rothschild, and is well-known through many reproductions.

300 Artists' Proofs printed in colours at 25s each.

No other state. PLATE TO BE DESTROYED.

Copyright, Oct 1st, 1911, Vickers Bros., 12 Old Bond St., London.



Mrs. Sheridan.

RETURN TO the circulation desk of any
University of California Library
or to the

NORTHERN REGIONAL LIBRARY FACILITY
Bldg. 400, Richmond Field Station
University of California
Richmond, CA 94804-4698

ALL BOOKS MAY BE RECALLED AFTER 7 DAYS

- 2-month loans may be renewed by calling (510) 642-6753
 - 1-year loans may be recharged by bringing books to NRLF
 - Renewals and recharges may be made 4 days prior to due date.
-

DUE AS STAMPED BELOW

SENT ON ILL

JAN 22 2003

U. C. BERKELEY

YC 114088

